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JAMINI ROY

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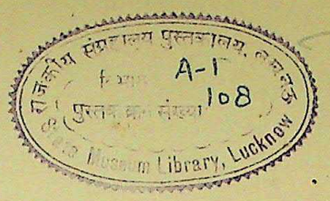

JAMINI ROY

15 COLOURED PLATES

PUBLISHED BY
DHOOMI MAL DHARAM DAS
CONNAUGHT PLACE, NEW DELHI.

State Museum;
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LIST OF PLATES

1 King on the Elephant.

2 The Sketch of three Warriors.

3 The Sketch of King on the Chariot.

4 Dancing Girl.

5 Mary & Christ.

6 The Red Horse.

7 Coloured Sketch, Mother & Child.

8 The Head of a Santhal.

9 Woman's (Line Drawing.)

10 Two Vashnavya.

11 Offering (Line Drawing.)

12 Cow.

13 Bride (Line Drawing)

14 King & Queen on the Chariot.

15 Santhal Mother & Child.

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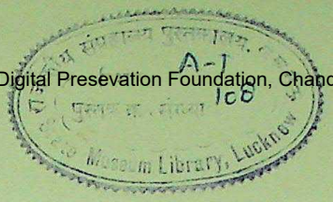

Jamini Roy passed through a long and arduous struggle through many phases in his artistic liberation. His work has a pure pictorial appeal, and one has to see with one's eyes the amazing richness and variety of his work in his house at Dehi Serampore Lane in East Calcutta. Born some sixty-five years ago, in the district of Bankura, which had some tradition of people's art still left alive, Jamini Roy could look back to his own childhood and relate himself to the legacy of his village craftsmen, of peasant India, with all its strength and its limitations.

There was however an interlude, a process of preparation, when he had to master the new impact which the foreign rulers brought in their train, inspite of their will. Jamini Roy equipped himself well with the academic training of western painting. His undoubted mastery brought him a decade of success. He, however, came to realise the hollowness, the lack of any dynamic urge in the relationship between his art work and its patron, and his own life and the life of his people. He saw the impossibility of transplanting the tradition of the masters of Europe to our new freakish culture, without the background of the rise and also the decay of Western Europe.

The years that followed were years of hard work and of great hardship. He wanted to find the bridge between the conscious artist of our semi-English middle class and the masses of our people, almost unconscious, decaying, but still not quite dead. Jamini Roy went on with his struggle for simplification of colour and form and artistic purpose. As a French critic said: Upto that day, he had been the son of conquest, he wished to become one of the Independence; he wished to paint his blood and his people. The search after configurations of basic form and equal colour led him from oils to earth colours or tempera, to the monumentality of dolls made in Bengal villages, to the ideoplastic realism of children, to the chromatic strength and simple but rich affirmation of life that one finds in the art of our people.

But Jamini Roy has never been content with success or one kind of achievement. Just as in life he is never satisfied with things as they are in our present society, so even in his own work, he is always on the move.

This quality will immediately impress any one who visits his house, more a house of pictures than a residence for himself and his family. His variety, and the urgent power of his variety must be, to any sensitive visitor, an exciting experience. That is why, as even foreign critics have noted, he is "our national painter rather than a provincial master", and that is why "Jamini Roy is placed certainly among the greatest contemporary masters".

Jamini Roy

Bishnudey

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KING ON THE ELEPHANT.

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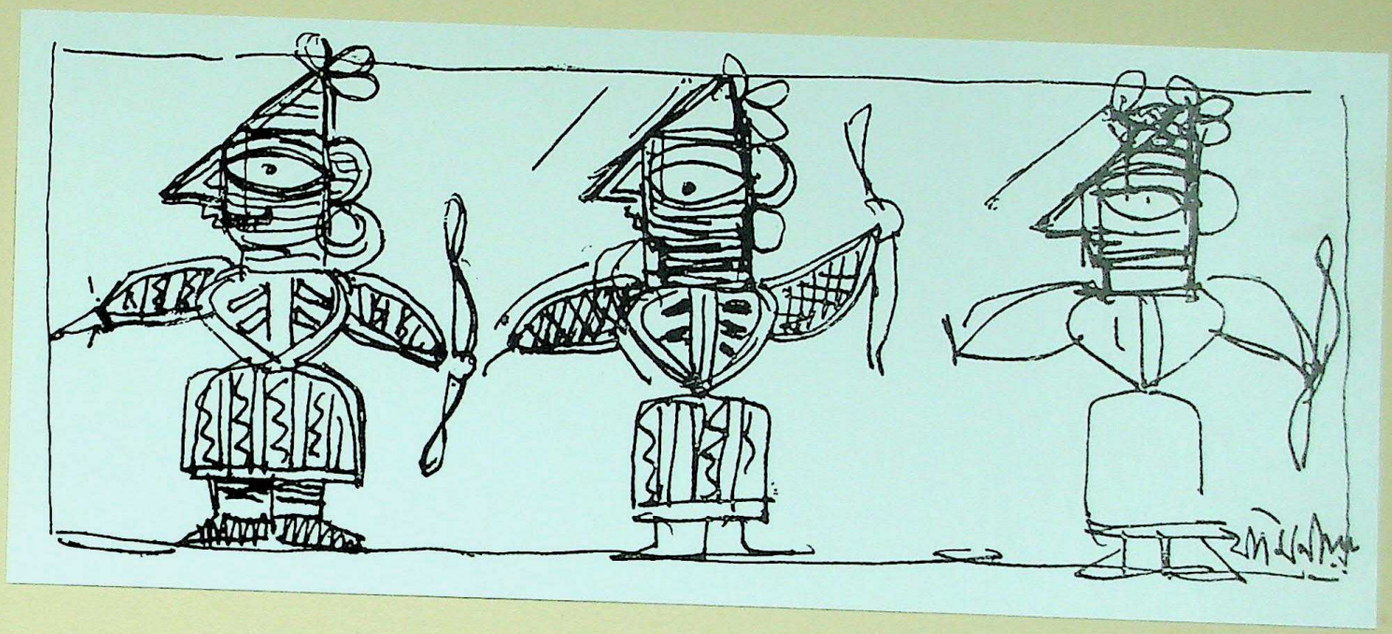

THE SKETCH OF THREE WARRIORS.

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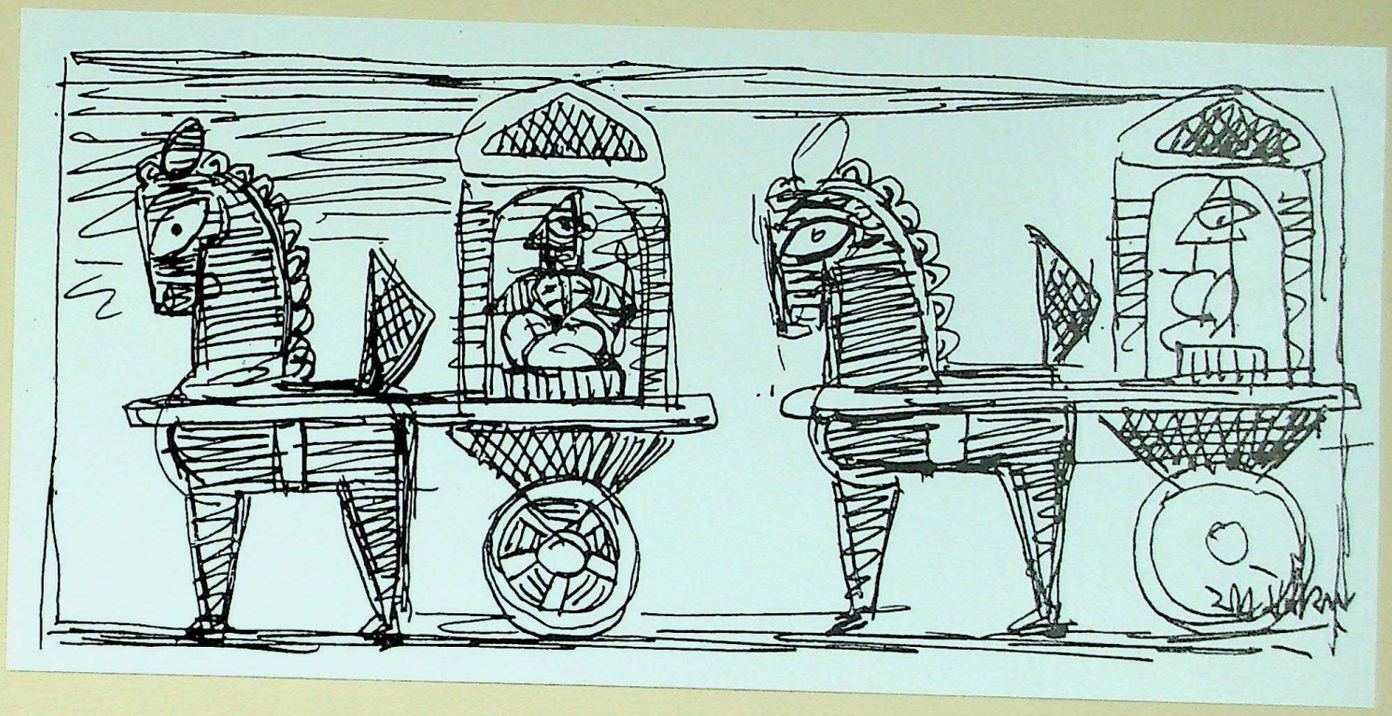

THE SKETCH OF KING ON THE CHARIOT.

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DANCING GIRL.

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MARY & CHRIST.

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THE RED HORSE.

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COLOURED SKETCH, MOTHER & CHILD

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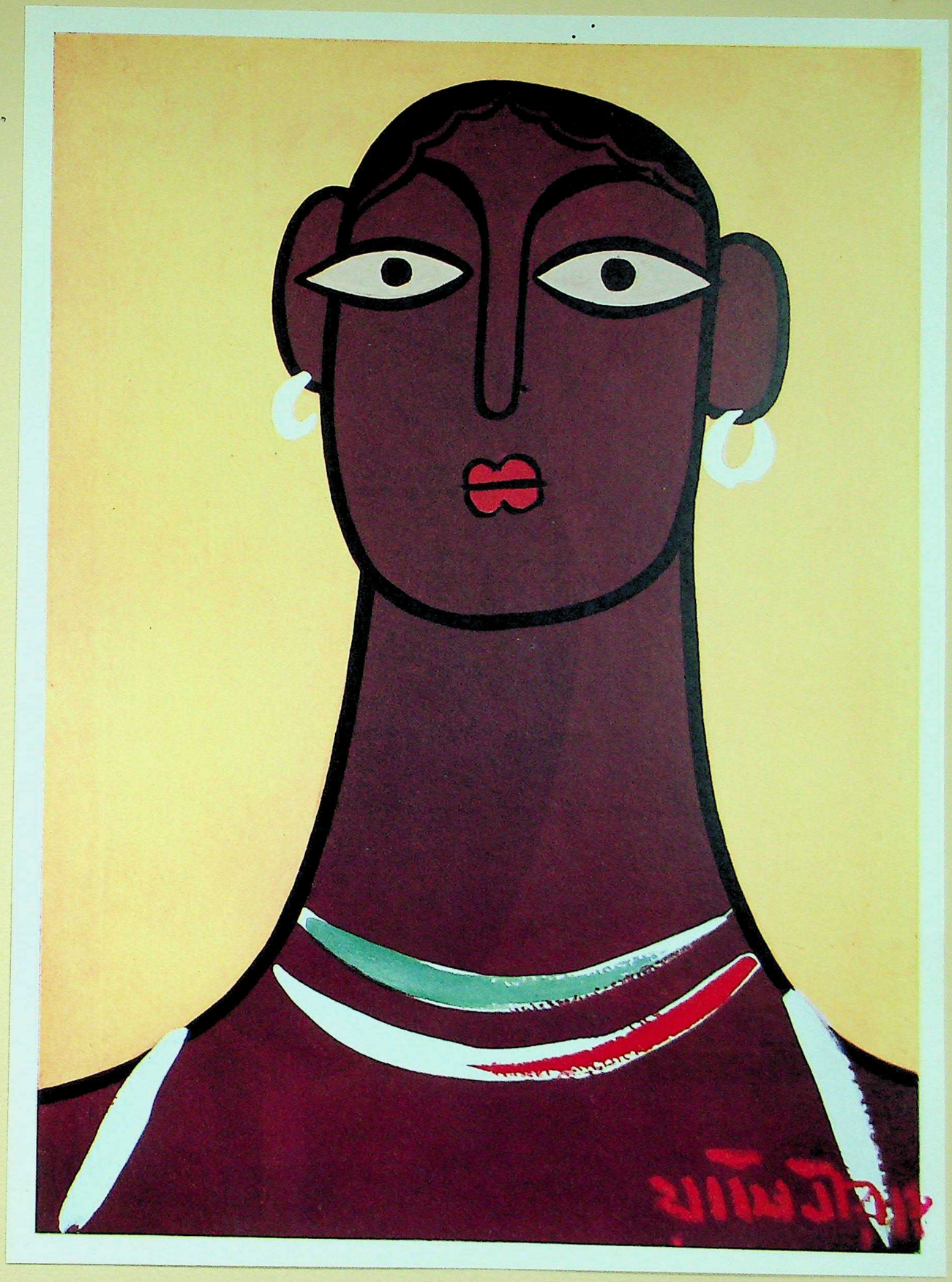

THE HEAD OF A SANTHAL

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WOMAN'S LINE DRAWING.

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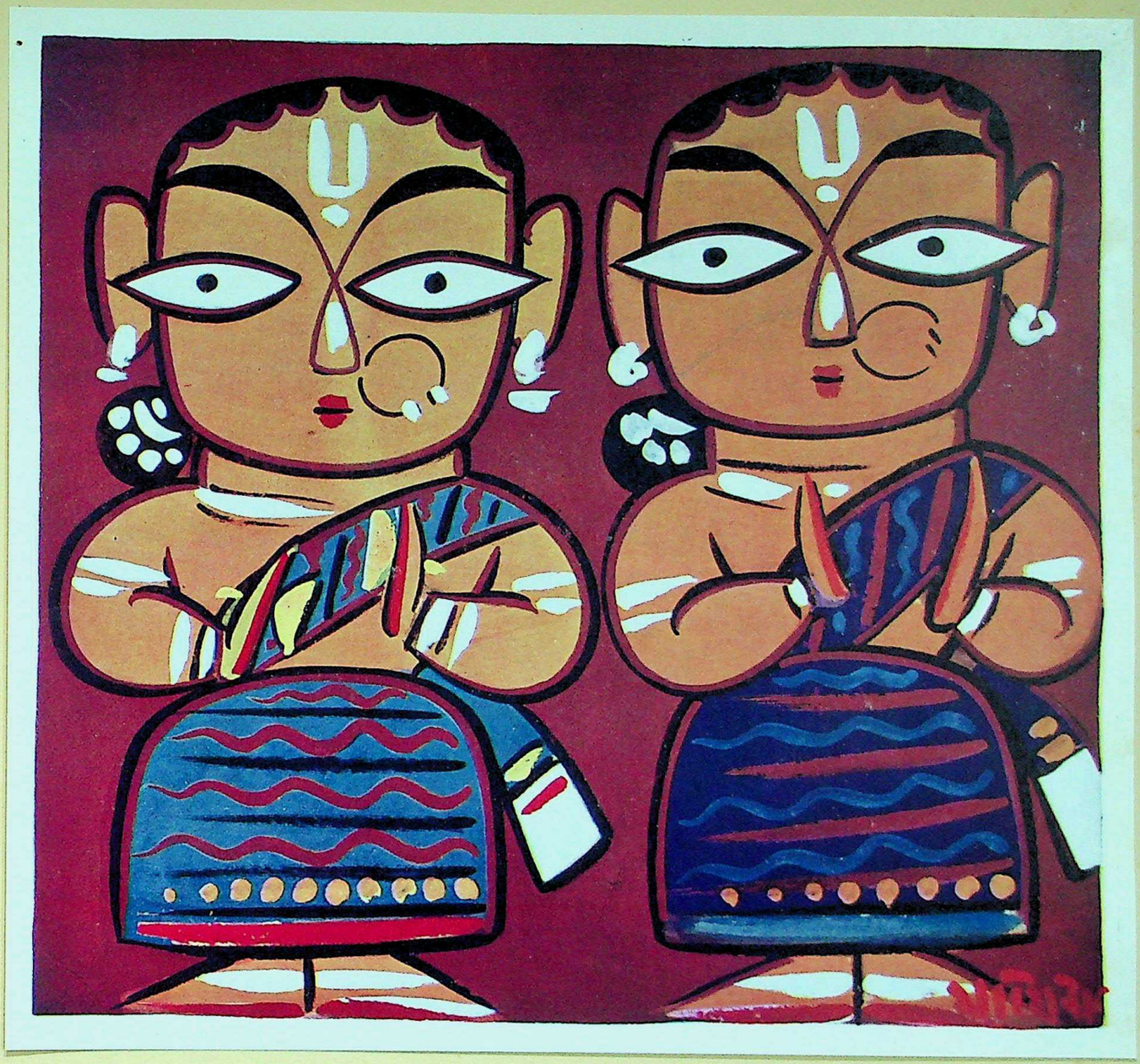

TWO VASHNAVYA.

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OFFERING (LINE DRAWING)

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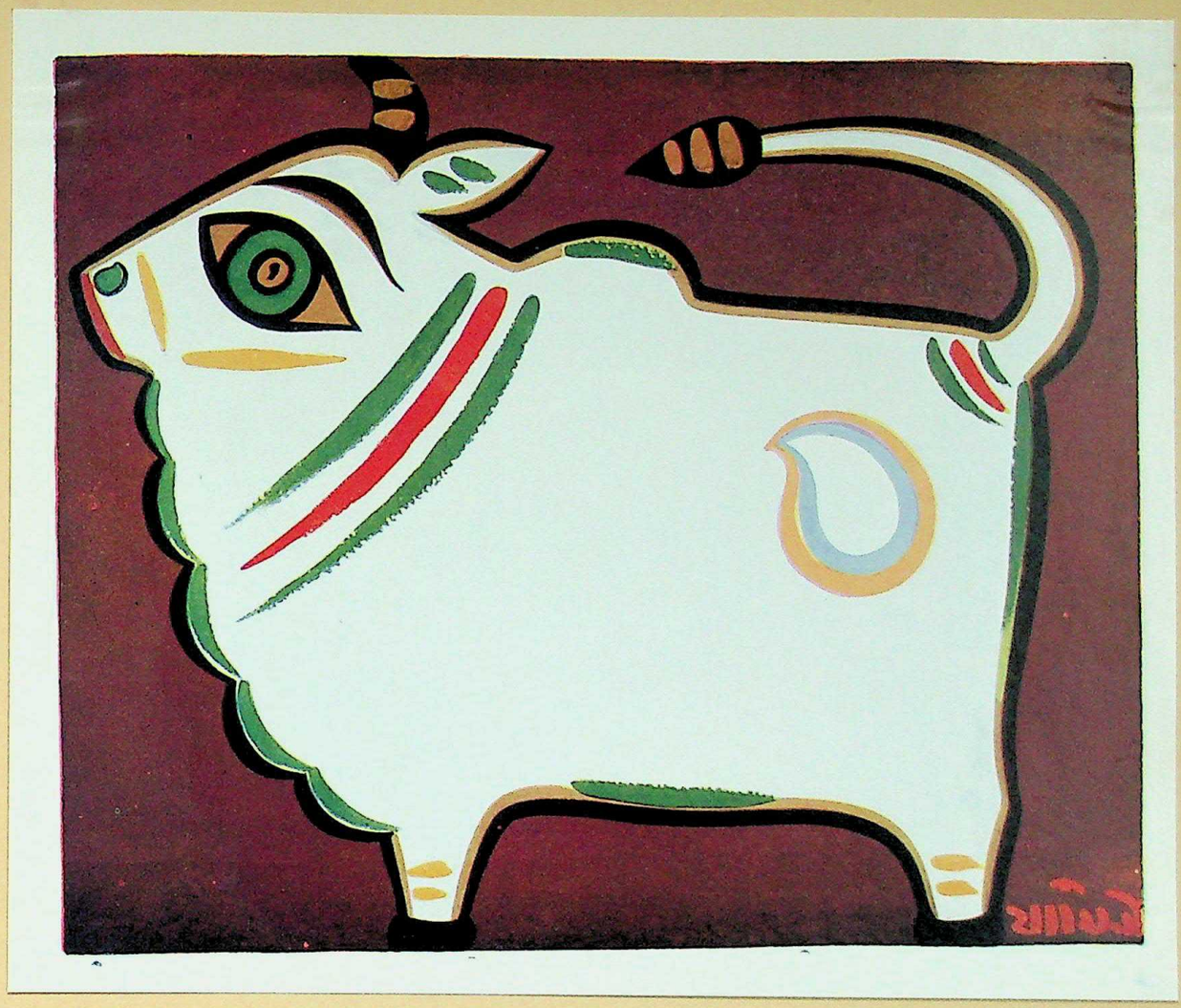

COW.

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BRIDE (LINE DRAWING).

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KING & QUEEN ON THE CHARIOT

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SANTHAL MOTHER & CHILD.

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